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FEBRUARY 1, 1893.

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#### INCORPORATED SOCIETY OF MUSICIANS.

THE second sitting of this society was held in London at the beginning of last month, and during the week speeches were delivered by men prominent in the musical profession. One of the objects of the society is to provide opportunities for personal and friendly intercourse between its members, and for the discussion of all matters relating to music or musicians. This object is a praiseworthy one, for union is strength, and already the intercourse of the last few years has done much to remove the impression that musicians cannot dwell together in amity. Is it possible that difference of opinion with regard, say, to the root of the chord of the added 6th, or the holding of certain views with regard to the province of music and the latest development of the art, can prevent musicians from meeting together in a friendly way, and even exchanging ideas in a pleasant manner? These are only small impediments, at any rate, in the majority of cases; only here and there are to be found zealous enthusiasts or wild fanatics who hold aloof from all who do not share their art theories. The opening address of the conference was delivered by Dr. A. C. Mackenzie, and his theme was the establishment of the *status* of the profession, after which the society is also aiming. Dr. Mackenzie spoke in a frank but friendly manner. The professional musician in these days of culture must be an all-round man: he must know more about his art, and about its literature and history. Again, the speaker named Liszt, Joachim, Bülow, and Rubinstein, as specimens of men not only masters of their art but familiar with the poets and novelists of their own and other nations, and he might even, and without flattery, have credited these distinguished musicians with a knowledge of literature generally, and also philosophy. These, of course, are exceptionally gifted men, and the majority of musicians cannot hope to equal them in knowledge; still, it is wise to set such before us as models worthy of imitation. The more cultured musicians of the present day not only find many of their brethren narrow-minded and, in proportion, dogmatic, but, on the other hand, they meet with cultured amateurs, who, if inferior to professionals in the mere technics of the art, can yet discourse on music with intelligence, earnestness, and above

all with catholic taste. Musicians then, according to Dr. Mackenzie, must be up and doing, if they wish to be properly recognised as a body. His advice will naturally be appreciated by those least in need of it; but it is to be hoped that some will take his words to heart, and not only practise their art, but think about it.

Sir John Stainer spoke with much earnestness on "Technique and Sentiment in Music." An experience of thirty-five years' active work has proved to him that skill in technique has been constantly on the increase, but that sentiment has not advanced *pari passu*. He blamed the national tendency towards the suppression of sentiment, the tendency of the present system of education to rub down any individual traits of character, and, in fact, tried to remove all blame from teachers. But it seems to us that while all the reasons which he assigned for this want of sentiment in playing, the want, in fact, of that end for which technique ought to be the means, were certainly just, part of the blame rests with those by whom students are guided. The increase of culture advocated so strongly by Dr. Mackenzie would affect this matter favourably: for teachers in sympathy with all the arts, teachers who have held converse with the great minds of the past and the present, would naturally try to awaken sentiment in their pupils. At present, in many cases, music seems to be taught merely for the purpose of disguising emotion. Sir John Stainer spoke against the study of the masterpieces of the great composers by students merely in view of a competitive examination. There is, of course, a danger of the letter rather than the spirit taking hold of the pupil's mind. But here again the influence of a good teacher could do much. In some cases, no doubt the intellectual study of a Bach fugue or Beethoven symphony interferes with the true enjoyment of the music; but, in a well-trained mind, and with sympathetic guidance, the intellect of these composers seems pressed into the service of their emotions for the purpose of revealing the latter in their full intensity.

Dr. Campbell gave an interesting lecture on "The Musical Education of the Blind;" Mr. W. G. M'Naught one on "The Progress of Music in the Elementary Schools;" Dr. H. Hiles on "Form in Music;" and Mr. J. A. Hipkins on "The Old Claviers."

## FELIX MENDELSSOHN-BARTHOLDY.

FASHIONS change. Mendelssohn at one time—at any rate, in this country—was extolled to the skies, but now, in certain quarters, there is a tendency to depreciate his art-work. The third edition of August Reissmann's "Felix Mendelssohn-Bartholdy: Sein Leben und seine Werke," appears then at an opportune moment. The writer is a great admirer of the master, and yet his praise is tempered with judgment.

The state of music in Berlin at the commencement of the nineteenth century is briefly described, and the rapid changes in musical taste are graphically illustrated. Naumann, Reichardt, Himmel, Fesca, Neukomm, Schneider, are mentioned as the prominent composers of that day. What does the present generation know about them? At the Möser Quartet Society the works of Haydn, Mozart, and Beethoven were performed, and the modern composers were Onslow, Spohr, Fesca, and Romberg; now they are neither modern nor ancient, but, Spohr excepted, almost obsolete.

In discussing Mendelssohn's youthful attempts at composition, our author passes in review the great masters from the time of Bach and Handel, showing how different in each case were the manifestations and developments of genius. Next to Mozart, Mendelssohn displayed the most wonderful mastery of form almost from infancy, but his individuality also soon showed itself. In the pianoforte quartet in B minor, and even earlier, can the germs be detected whence sprang the *Midsummer Night's Dream* music, and the *Melusine* and *Hebrides* overtures. Our biographer enters into much detail concerning the composer's youthful work, *Die Hochzeit des Camacho*, which he justly regards as of special importance, with regard to the master's whole development. The overture directly related to the opera, and the employment, although to a limited extent only, of representative themes, sounds promising; but then Weber had just produced his *Der Freischütz*. Still, the power of characterisation and the descriptive music in the work are, in their way, remarkable. The pianoforte sonata in E (Op. 6), which, by the way, has never been heard at the Popular Concerts, in spite of its weaknesses and digressions, presents points of interest. It is here said to have been composed in 1827, but Sir G. Grove says March, 1826. With regard to programme-music, Mendelssohn's biographer reminds us that the finest commentary of the wonderful *Midsummer Night's Dream* Overture, composed in 1826, is the music to Shakespeare's play, composed in 1843. With different and less formal training, Mendelssohn would probably have been an out-and-out romanticist. The difference between the overture just named and the "Calm Sea and Prosperous Voyage" is well pointed out: the one depicts a world foreign both to the composer and to us; the other was the outcome of purely personal feeling.

As in discussing Mendelssohn's youthful creations our biographer calls to mind the early days of other composers, so he introduces the subject of Mendelssohn's visits to England by a bird's-eye view of Haydn's and Weber's English experiences; this is, to a certain extent, padding, but of a useful sort. The remark that *Freischütz* and *Oberon* prepared the way for Mendelssohn has much truth in it. Weber was thus of double service to the young artist.

In discussing Mendelssohn's songs, our author says much that is interesting as to the manner in which he approached a poem, as compared with Schubert and Schumann: he did not, as the latter, surrender himself entirely to the foreign individuality. And generally in

his remarks on Mendelssohn as a composer, Herr Reissmann shows fairly both the strong and the weak points. He is a sympathetic critic, and of such in connection with Mendelssohn there are few in these days. *Walpurgisnacht* ranks, he says, not only among the best of Mendelssohn's works, but among the best of all ages. In the former part of this judgment, at any rate, he will find many who agree with him. Of the *Elijah* book we are told that, in spite of many attractive situations, it is unsatisfactory, in that the very zealous prophet ends his career as an old man weary of life, and that this affected the composer in his music. But be this as it may, Herr Reissmann believes that Mendelssohn's individuality was not strong enough to do full justice to the Biblical drama.

## HARMONIC ANALYSIS.

BY LOUIS B. PROUT.

(Continued from p. 6.)

PROGRESSIONS FROM CHROMATIC CHORDS WHICH  
AVERT MODULATION.

8. AFTER any chord containing only *diatonic* notes, it matters not (from the analyst's point of view) what chord shall follow in order to preserve the tonality, as they are themselves essentially in the key; but *chromatic* notes are only secondarily connected with the key (see § 4), and the question now to be answered is—How shall modulation be averted after a chord containing chromatic notes?

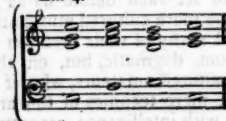
9. There are three principal methods of averting modulation—all logical, intelligible, and easily to be recognised in analysing:—

I. The common chord of the *tonic* is, of course, the chord of tonality; hence, if a chromatic chord is succeeded by the tonic harmony of the prevailing key, there is no modulation (unless there be a *melodic* progression alien to that key, § 16).

II. The contradiction of a chromatic note by its diatonic form (e.g. of F♯ by F♮ in key of C, C♯ by C♮ in key of E, etc.) will necessarily nullify the *suggestion of a new key*, which has been shown to be the property of chromatic harmony, and will therefore re-establish the prevailing tonality.

III. The progression of a chord borrowed from one of the attendant keys to a chord belonging to a different one, will also preserve the feeling of the prevailing tonality (unless there be a *melodic* progression alien to that tonality, § 16); for the second suggestion cancels the first. The most frequent and effective cases of the application of this method are in the progressions from a chord borrowed from the *dominant* key to one borrowed from the *subdominant*, or *vice versa*, which may aptly be described as an effect of *counterbalancing*, or compared to the return swing of a pendulum, still leaving the original tonic as a centre point, or *point of repose*. An example of this process may be seen in ex. 3 (p. 5), chords 5 and 6, chord 5 being borrowed from the subdominant key, chord 6 from the dominant, and the key of C consequently remaining unchanged. *N.B.*—This is the exact counterpart in chromatic harmony of the following simple diatonic key-formula:

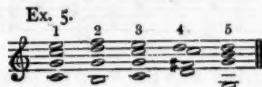
Ex. 4.



10. It must not be supposed that the foregoing summary of the principal methods of averting modulation is altogether exhaustive; there are a few progressions which are generally recognised, from force of association or other circumstances, as inducing no modulation which ought, judged by the principles here laid down, to disturb our impression of the key. But such progressions are of very rare occurrence, and at least the immediate context will afford the needful clue.

#### PROGRESSIONS WHICH CAUSE MODULATION.

11. A study of the *means* of modulation will be helpful to the student of analysis; indeed, this division of our subject may be regarded as the corollary of the preceding. We have already dealt with the suggestion of new keys by chromatic chords, and it has now to be considered by what means the suggestion shall be confirmed, or, in other words, what *progressions* (§ 7, last paragraph) induce modulation. It may be well to remind the reader, though our best theorists have already pointed it out, that the name "chromatic chord" will not be applicable to chords which *modulate into the key whose signature they suggest*; for they become, in their treatment, "diatonic" in that new key. Inasmuch, however, as *progressions* (and not *chords*) define key, Macfarren's phraseology is perfectly accurate when he speaks of the chords in question as "taken as chromatic in one key, and left as diatonic in another key." As this *double treatment* of chords at the moment of modulation is a matter of considerable importance, it is worth while to give a simple illustration:



A careful analysis of even this very straightforward progression will illustrate several points of interest; the key-signature suggests the key of C major or A minor, and, as the G's are natural, it will be C major; the first chord, being the chord of C major, suggests this; the progression from chord 1 to 2 strengthens the suggestion, that from chord 2 to 3 affords the proof, for chord 2, which is *diatonic* in no key but C major or minor, resolves upon the chord of C major; had it been C: V, *borrowed* into one of the attendant keys, the B or F would have been chromatically contradicted—§ 9, II.—or the following chord would have been I. of the key into which it was borrowed—§ 9, I.—or else would have belonged to some other key than C—§ 9, III.; the tonality having thus been established, we must regard the progression from chord 3 to 4 as belonging to the same tonality (according to § 7, last paragraph but one); but chord 4 suggests the tonality of G, from which key it is "borrowed," and the chord is therefore "taken as chromatic in C;" whilst its resolution upon the tonic of the key from which it was borrowed (§ 12) proves that we have a *modulation* into that key, and it is "left as diatonic in G." *N.B.*—If only one aspect of a modulating chord is regarded by the analyst, it must be its aspect in regard to the *new* key, because it is *already suggesting* this new key. Thus, the full analysis of the above example will be—C: I. V, I. { C: II, 7 } G: I.; while the simple method will be—C: I. V, I. G: V, I. The former is to be recommended to all who desire to obtain an intelligent grasp of the *means* of modulation.

12. The most obvious method of confirming a modulation is to *follow a chord containing accidentals* (or notes foreign to the prevailing key) by the *TONIC chord of the key which it suggests* (compare § 9, I.). So frequently is this practice followed that if a *doubtful chord* (as regards

its tonality) is followed by a *concord*, the student may nearly always assume that that concord is a tonic, and can thereby, of course, ascertain the key. One or two possible exceptions will be noticed later (§ 21); but, to prevent misunderstanding, it should be stated that if the doubtful chord is followed by a common chord belonging to the key which has prevailed up to this point, it will *not* necessarily be a tonic; the method of analysis here indicated is to be of assistance in recognising *modulation*, or the establishment of a *new* tonic.

13. A modulation will also generally take place when a chord suggesting a new key is followed by another chord suggesting the same key, especially if there is some *melodic* progression alien to the key before prevailing.

14. Some chords *have the way*, as it were, for modulation, without absolutely proving it; the chief are:

I. An *accented 9*, which almost always sounds like the second inversion of a tonic, and leads towards a modulation to the key of which its root would be the tonic.

II. A "fundamental" seventh, which always suggests a dominant, and may even cause a modulation, to the key of which it is the dominant without being resolved (according to § 12) upon its tonic.

15. Modulation may also be effected by the use of certain *melodic* progressions; in order to understand these, it will be necessary to examine the melodic tendencies of the chromatic notes; diatonic notes may of course follow one another in any order without changing the key, even unusual leaps from the leading note not being of themselves sufficient to cause modulation. The melodic properties of the five chromatic notes of a major key— $\sharp II$ ,  $\sharp III$ ,  $\sharp IV$ ,  $\sharp V$ , and  $\sharp VI$ —may with advantage be separately considered; first, however, one or two general laws may be stated:

I. Any chromatic note may move a semitone upward or downward without disturbing the tonality; for it is thus shown to be part of the *chromatic scale*.

II. A leap from a chromatic note in the case of a change from one to another position of the same chord will not induce modulation.

$\sharp VII$ . The natural tendency of this note is certainly downward a semitone, for it is the *submediant* of the key of IV. minor, "borrowed." But its melodic progression to any note of the scale is possible without disturbance of the tonality, for the key which it suggests is sufficiently remote to need the support of other accidentals, and if modulation is effected it will be through some *harmonic* progression.

$\sharp III$ . This is the one only note which necessarily distinguishes the tonic minor from the major key; hence a leap from it, or a step of a tone upward, generally causes modulation (unless, of course, the accompanying chords disprove it, when the modulation is indeed averted, but at the expense of beauty and coherence of effect).

$\sharp IV$ . This is the only note necessary to effect a modulation into the dominant major key; hence its use as a chromatic note requires great care, and it will almost invariably move a semitone either upward or downward, according to law I. above. As with  $\sharp III$ , it is possible to make it leap and at the same time to restore the feeling of the key in some other part of the harmony, but an atrocious "false relation" would generally result.

$\sharp VI$ . This note will not of itself suggest any one new key, as either of the keys from which it can be borrowed requires the support of other accidentals; therefore, its melodic progression is not bound by any special law.

$\sharp VII$ . This note is sufficient of itself to cause a modulation to the subdominant major key; and is therefore, as a chromatic note, restricted in its treatment. Besides rising and falling a *semitone*, it can, however, fall a *tone*,



because, though this is a progression from one *chromatic* note to another, yet the two do not (unless the second be made a portion of the minor chord of IV.), both *suggest the same key* (§ 13), *♭VII.* naturally suggesting *I.* minor rather than *IV.* minor; nor do they ignore (by passing over) any note essential to the tonality, the diatonic note so passed over being merely the submediant (compare § 16, II.).

The melodic properties of *♭II.*, *♯IV.* and *♭VII.* in a minor key are the same as in the major; while *♯III.* in the minor (to call this raised mediant *♯III.* would involve some logical inconsistencies; a major mediant has to be treated as *♯*, i.e., *normal*; so also *♭VII.*) presents the antithesis to *♭III.* in the major—if it leap, or fall a whole tone, the tonality is disturbed; and *♭VII.* should seldom leap, nor indeed can the fall of a whole tone from it be considered as generally an agreeable melodic progression.

16. The melodic progressions, then, which may cause modulation are from *♭III.*, *♯IV.*, or *♭VII.* of a major key, and from *♯III.*, *♭IV.*, *♭VII.*, or *♭VII.* of a minor:

I. By *leaping* from these notes (except § 15, II.), which gives them a diatonic character; such leap being to a note of the scale which they suggest.

II. By *step* of a tone from them in a manner now to be explained. Let it first be remembered that a *diatonic major scale has its semitones between III. and IV. and between VII. and I.*; these may be therefore considered as its *characteristic step progressions*. Secondly, the student must call to mind that "chromatic" notes are only *secondarily* "in the key." Combining these two thoughts, it will surely become obvious that a step from *♭III.* to *IV.*, which ignores the "characteristic progression" *III. to IV.*, and moves more than a semitone from a chromatic note, causes *♭III.* to assume a *diatonic* character, and changes the key:



Similarly, a progression downward a tone from *♯IV.* to *III.* will cause a modulation, even though the chord of *I.* of the original key may follow (§ 9, I.); for the approach of *III.* from a tone above destroys the feeling that it is a mediant at all.



Similarly also, a progression from *♭VII.* to *I.*, proves that the latter is *no longer regarded as I.*; for a tonic must have a leading note a *semitone* below, and it becomes in feeling a *dominant*.

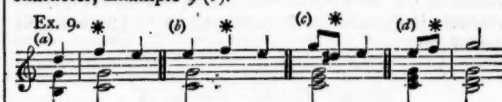


N.B.—The reverse of these progressions (*IV.* to *♭III.*; *III.* to *♯IV.*; *I.* to *♭VII.*) may of course be used without

disturbance of the tonality; it has already been stated that diatonic notes are perfectly free in their progression, and there is no suggestion of a change until the chromatic element enters; and as it is not chords but progressions which cause modulation (§ 11.), it will be in *quitting* the chromatic chords that the ambiguity, or the modulation, is felt.

In like manner, the semitone progressions in a minor key from *III.* to *II.* and from *VII.* to *V.* are its "characteristic step progressions;" hence a movement of a whole tone downwards from *♭III.* or *♭VII.* can of itself cause a modulation; especially the first-named, the mediant being the "modal note" of the scale.

17. There is one other melodic law of some importance to the analyst, viz., the law of *auxiliary notes*. "Auxiliary notes" (treated in many text-books amongst "passing notes," but seeming to deserve a separate name) are *ornamental* notes, not themselves forming parts of the chords against which they are heard, but preceding or following (or both) a note of such chord at the distance of a tone or semitone. Most *appoggiaturas*, *acciaccaturas*, the ornamental notes of *shakes*, *turns*, *mordents*, etc., give familiar examples. *Passing notes*, strictly speaking, fill in a space between two chord-notes, and in a sense belong equally to both; auxiliary notes belong to one harmony note only, though they may both come from and return to this, and so have much of the *passing note* character, Example 9 (b).



The notes marked with the \* at (a) (b) and (c) above are *auxiliary* notes, each being ornamental to but one harmony note; that at (d) is a *passing note*, belonging equally to two chord notes (E and G).

18. The "law of auxiliary notes," to which reference has just been made, is with regard to their *distance* from the harmony note to which they are ornamental, whether it shall be a tone or a semitone. Only if the auxiliary note is *above* its chord-note have we any binding law (consequently this is the most useful aid to the student of analysis), viz.:

If the harmony note be diatonic, the auxiliary note above it must be the next note of the diatonic scale; except only if the harmony note be submediant of the minor scale, when its auxiliary will necessarily be the flattened 7th, not the "leading note," which latter is at a distance of more than a tone.

N.B.—This is a modern rule, and the old practice was to write auxiliary notes in accordance with the diatonic scale of which the prevailing chord was the tonic. So that Mozart cannot be supposed to have intended the following for a modulation through the key of B minor, though on modern ears a momentary impression of that key is created.



19. From the application of the above law, or still more from the natural downward tendency of most dissonant notes, arises a general principle which does not amount to a law, but which is usually followed by modern com-



posers. If a harmony note is ornamented with an auxiliary note *below*, this is generally only *one semitone* below, the chromatic element being often necessary to effect this. By this means, an upward tendency is given to the note (on the principle that *sharp notes rise*) so strong indeed that it is no longer possible for it to fall without violating the law in § 18.

*N.B.*—The stronger is the natural *downward* tendency of the diatonic note (e.g. in the case of the sub-dominant) the more generally is this practice of *chromatic raising* followed, provided, of course, it is used as ornamental to the note above.

20. From the foregoing remarks on auxiliary notes, it will be seen that while Ex. 11 (a) is perfectly natural in the key of C (§ 19), yet so apparently simple a use of auxiliary notes as that at (b) will prove (according to § 18) that we are in G.



Where there are many passing and auxiliary notes together, as in scale passages, etc., the key can often be determined almost at a glance by the application of these guiding principles. How to distinguish auxiliary and passing notes from chord notes in intricate passages, will be considered later.

21. It was said in § 12 that if a chord of uncertain tonality is followed by a *concord*, this concord is almost always to be regarded as a tonic; a few possible exceptions will now be intelligible, as they are based on the laws of melodic progression, which we have been discussing.

I. If the concord be approached by the melodic progression of a *major 2nd* upward to its root, that root *cannot* be a tonic, according to § 16, II., and Ex. 8. The following examples show the possibility of such progressions:—



(*N.B.*—In each of these examples a final accent is purposely omitted until the question of key has been argued out.)

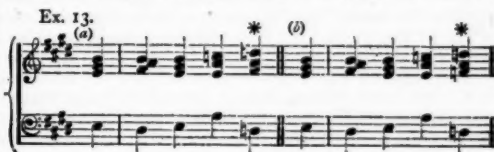
At (a) the music commences in C (the progression from chord 1 to chord 2 proves this, containing all the notes of its diatonic scale, and the concord having C for its root); in chord 4 an accidental appears *suggesting* the key of F, but the chord following is not that of F; to what key, then, are we modulating? Chord 5 is a concord, yet it cannot be a *tonic*, since its root A is approached by step of a whole tone from below. (Any trained ear will reject the feeling of the key of A here.)

At (b) we commence in A minor (suggested by the accidental G $\sharp$ , confirmed by the A minor chord, and by the sequel); chord 5 might from its ambiguous character be in any key, and we are wholly dependent on the resolution for a settlement of the question; the following chord is a concord, that of G major; we have modulated,

but is it to the key of G major? No, for the note which would in that case be the tonic is approached by step of a tone from below (the ear again decides against the tonality of G).

(Similar examples can easily be formed containing *leaps* from the G (Ex. 12 (a), chord 4) and the F (Ex. 12 (b), chord 5), e.g., from G to E, and from F to D or B; these would equally well prove that the notes in question were *diatonic*, and that the modulations were *not* to A major and G major respectively.)

Since then, in these cases, the concord of resolution cannot be a *tonic*, the question is,—What other concords may follow the discords at a point of modulation? The natural answer is,—*The other primary chords, V. and IV.* (usually the former). Herein is our solution; in a major key there is only one of the primary notes, the *dominant*, which has another diatonic note a *tone below it*. In a minor key the mediant is a whole tone below the *sub-dominant*, but then this latter is a *minor* chord, while V. is always *major*, so that there is no danger of confusion. For example, at Ex. 13 (a) we are modulating to G, of which the chord of D major is *dominant*; but at (b) we are going to the key whereof D (bearing a *minor* chord) is either *subdominant* or a *secondary* note (e.g., supertonic).



II. If a chromatic discord or chord of uncertain tonality be followed by a major common chord, the progression containing the fall of a semitone to the root of the latter, it (the latter) will almost invariably (unless in its *second inversion*, § 14, I.) give the impression of a *dominant* chord rather than of a *tonic*, especially if the key of which it would be dominant is more closely related with the key quitted than is that of which it would be tonic. (The dominant is much more easily and naturally reached by fall of a semitone than tonic.) Thus in Ex. 14 the modulation will probably be to A minor (of which E is the dominant), not to E major.



III. A few other *possibilities* might be enumerated, but would only serve to confuse the student, and are of *exceedingly rare* occurrence. If the idea in § 12 be but firmly grasped, and at the same time the student habituates himself to *looking forward* a chord or two, there will very seldom be any difficulty.

22. In the case of mere *transitions*, it sometimes happens that the tonic chord of some of the keys touched upon does not appear at all; in such cases the *melodic progressions*, the *fundamental sevenths* (which are generally dominants), and such other aids as may suggest themselves, must be used in finding the key. In very complicated passages, an idea can generally be obtained of the key from observation of the notes from which *melodic leaps* are made, as these notes are usually *diatonic*. Passages built on chains of fundamental

sevenths, the root of each rising a 4th or falling a 5th, are constantly modulating, the formula being :—

C: V; {C: I; } {F: I; } {Bb: I; } &c.  
{F: V; } {Bb: V; } {Eb: V; }

Each tonic becoming, by the addition of a 7th, a new dominant; this may briefly be called "a chain of dominants."

23. If all the parts move chromatically, modulation seldom, if ever, results.

(To be continued.)

## STUDIES IN MODERN OPERA.

A COURSE OF LECTURES DELIVERED IN THE PHILOSOPHICAL INSTITUTION, EDINBURGH.

BY FRANKLIN PETERSON.

(Continued from page 7.)

### IV.—TRANSITION TO THE MUSIC-DRAMA (concluded).

We now approach the most delightful, the most wonderful part of *Lohengrin*. The two preceding acts have shown the possibilities of the Music Drama in capable hands. This scene in the third act shows even more plainly the power of the greatest musician who ever wrote for the stage. No one will say that Wagner can write Fugues approaching those of Bach, or Symphonies to be compared with Beethoven's; but any one who gives this scene a fair hearing cannot but acknowledge that no one approaches Wagner in a love scene on the stage, no opera can be compared with Wagner's Music Drama. One of the most beautiful touches in the literature of music is the modulation when the last sounds of the bridal chorus have died away and Lohengrin turns to Elsa; "We are alone, the first, the only time since we have met." The phrase I quoted from the second act appears, as he says, "Now we are secluded from the world, no ear can hear, while heart opens itself to heart." A lovely melody developed from the same melodic germ, and used afterwards with pathetic effect, accompanies Elsa's words, "When I look on thee, my heart's own treasure, joys do I feel that mortals ne'er possess." Her maiden heart swells with love and happiness till she sings, "Is this only love?" But the serpent is in the garden. Elsa is only a woman, a creation to which has been ascribed all the curiosity there is in the world. "But I must never know the name by which I could call thee, my highest joy!" Lohengrin calls her caressingly by her name. "Ah, how sweet my name sounds on your lips—would you not like to hear yours on mine?" Lohengrin tries to divert her thoughts and drawing her to the window, through which the pure light of the moon is streaming, sings his beautiful song of love.

Only for a time! The thought is welling up in Elsa's breast and it must out. Nearer and nearer the fatal subject she comes till she works herself up into a hysterical state and seems to hear again the Grail music: With staring eyes she is gazing again on the river. "The swan, I see it, it draws the boat—it calls to him." In the greatest excitement she cries, "I must know it, tell me thy name and from whence thou camest hither." At that moment Frederick with four accomplices enters by a secret passage, and Lohengrin has only time to snatch his sword from the scabbard, which Elsa holds to him. He strikes Frederick dead and Elsa faints in his arms.

A long pause—a few melancholy notes from the basses, and Lohengrin sighs, "Alas, now all happiness is fled;" and the love song which Elsa sang in such happiness has a most pathetic sound—no longer with a passionate

movement in the accompaniment, and sung now by the sad clarinet instead of by Elsa's living, loving voice.

Lohengrin summons the attendants and bids them care for her and take her on the morrow to the king, in whose presence he will answer her question. The broken vow from the orchestra closes this powerful scene, and without any pause we are transported to the banks of the Scheldt, when to the sound of a bustling march the nobles are gathering with their retainers to follow their king and Lohengrin to battle. The promise and the doubt which broke it accompany Elsa's appearance, and a sad version of her deliverer's motive tells of her broken heart.

A deep silence falls on the assembly when Lohengrin proudly stands forth to tell them who he is. "On distant shores which you can never visit rises the castle of Montsalvat. There stands a holy temple so glorious that earth has never seen its like; and in it a holy vessel of wondrous power is guarded with pious care. 'Twas brought to earth by angelic hands, and committed to the care of holy men. Its miraculous power is yearly renewed by a divine dispensation, and it is called the GRAIL. The knights who enrol themselves in its service have supernatural powers bestowed on them, and they go even to distant lands on its missions, nor do they lose its protection so long as they remain unknown. As soon as they disclose their mission or name they must return. Now listen while I answer the doubting suspicion. I come as a messenger of the Grail; my father, PARSIFAL, reigns King of the Grail knights, and my name is LOHENGRIN."

The secret revealed he must leave them. The swan with the boat is descried, and to the minor version of the theme which heralded his own triumphant arrival, Lohengrin prepares to depart. As he is about to enter the boat Ortrud steps forward taunting him and Elsa. She owns that by her enchantments she had turned young Godfrey into a swan. On hearing these words Lohengrin kneels, and in answer to his prayer a dove floats down and takes in its beak the golden cord by which the boat is drawn. The swan disappears and in its stead stands young Godfrey, whom Lohengrin takes to Elsa's arms. He enters the boat, and as he disappears Elsa falls lifeless to the ground.

Let us rapidly review the outstanding features of this ideal story told in such ideal music. The prelude fulfils one of Gluck's requirements most admirably in preparing the audience for what is to follow, as the *Tannhäuser* overture fulfilled the other. Throughout the work we have Elsa's dream, her love song, the Quintet, the King's Prayer, and Lohengrin's love song to silence those who would deny to Wagner's memory the divine gift of melody and the ability to write airs. The Quintet in the first and the Love Duet in the last act are models of these forms judged by old and established rules, and the choruses show ample power to compete with those of other masters in the art. Besides these, Frederick's fiercely excited song before the duel, Ortrud's invocation, and Lohengrin's recital of his name and lineage show the extraordinary dramatic intensity which has ever been more and more at Wagner's disposal. And further there are three features which must be detailed. Firstly, the creation of a new character. Elsa, beloved by all of us, has no prototype in fiction, and must be called a real creation. Secondly, the delineation of character development as shown in Elsa, the innocent, wronged girl trusting in Heaven, self-renouncing, self-effacing, to her champion—happy in virgin love—with the seed of doubt sown in that fair soil, developing and ripening till the forbidden tasting of its baleful fruit closed the gates of her Paradise upon her. Thirdly, the happy use of

familiar supernatural elements to emphasise, not to contradict natural development. Grant the necessary belief in magic as we do when we read Hans Andersen or the "Arabian Nights." That is, I mean that these are powers, good and bad, which concern themselves with individuals—that Ortrud was not talking vain words when she declared that she had turned Godfrey into a swan. The main supernatural features are Elsa's dream of her heaven-sent champion, and that he from the Grail Castle arrived in time to save her. I think no one can reasonably object to these parts of the old chivalrous story. I always like to see Lohengrin in the duel fight hard with Frederick, for the supernatural powers of his weapons are those granted in every age to the right. "Thrice armed is he that hath his quarrel just." Ortrud's invocation to the powers of evil to assist her in destroying Elsa's faith need not be echoed by the woman of to-day in so many words, or in the same faith in demons, when she devotes an evil heart, a malicious tongue, to ruin happiness or to blast reputation. Many a heroine in fact and fiction gives away her heart suddenly, irrevocably. Then, as is natural, her timid nature becomes afraid and mistrustful of itself. She hesitates, alternately trusting and doubting, loving and fearing. If she allows fear and doubt to overcome, there is no necessity to stipulate that her lover's name be unrevealed for a year—there is no necessity for a swan or a magic summons. When the rift appears in the lute the music is silenced either in the fourth or in the nineteenth century. These romantic elements in the old story merely stand for, or rather emphasise, the well-known tendencies in the economy of the human heart.

A more detailed justification of the supernatural, as Wagner employed it, will be offered when we come to consider the story of Tristan.

(To be continued.)

## THE PIANOFORTE TEACHER:

A Collection of Articles intended for Educational purposes, CONSISTING OF ADVICE AS TO THE SELECTION OF CLASSICAL AND MODERN PIECES WITH REGARD TO DIFFICULTY, AND SUGGESTIONS AS TO THEIR PERFORMANCE.

BY E. PAUER,  
Principal Professor of Pianoforte at the Royal College of Music, &c.  
(Continued from p. 8.)

### STEP III.

Goria, Alexandre. "Serenade et Variation." Op. 9 (B flat). The first part is for the left hand only, and is thus a highly useful study, whilst the brilliancy of the whole is enhanced by the supplement of the right hand (page 3).

Goria, Alexandre. "First Concert Study." Op. 7 (E flat). It may be said that this now popular study made Goria known as a fashionable composer.

Goria, Alexandre. "Étude de Concert." Op. 8 (E flat). Requires an easy wrist and great distinctness.

Gluck, C. W. Gavotte from *Paris and Helena*, transcribed by E. Pauer. Like Händel, Gluck was a very economic composer, for he used the same piece in another work. Thus, this gavotte appears also in the ballet *Don Juan*. This gavotte from *Paris and Helena* is, in itself, a little insipid, and the simplicity of the time is brought to the highest pitch; however, as the celebrated Brahms thought it worth his while to arrange it for Madame Schumann, who created a great furore by its performance, it showed itself desirable and practical to present it also in a garb accessible to stars of lesser magnitude. In this much easier arrangement the original key of G has been

retained, whilst the transcription by Brahms is in the key of A.

Gautier, L. "La Vivandière," Marche Militaire (F). A bright but unpretentious movement.

Forbes, George. "Euryanthe," by Weber. Fantasia (E flat). The airs taken are from the overture, Adolar's Romanza, the finale of the first act and the second subject of the melody.

Daase, Rud. Op. 95. "Reconvalescence," Romanza (A flat). A pleasing melody of two pages.

Eyken, G. J. van. Serenade by Gounod (F). The charming Serenade is arranged in a moderately easy manner.

Eyken, G. J. van. "The Rivulet" (G major). A kind of study: it has to be played in an animated manner, as the melody itself does not possess much interest or beauty.

Egghard, Jules (really Count Hardegge). "True Love," Romanza (E flat). The late composer was really an amateur, who changed his name in order not to offend his aristocratic relations. Some of his pieces obtained a moderate reputation and popularity. The piece, "True Love," is a little sentimental, but, as there are many persons who are somewhat inclined towards sentimentality, it will be welcome to those.

Egghard, Jules. "Maiden's Orison" (Prayer) (G major). Easy, and tolerably effective.

Egghard, Jules. "Le Jet d'Eau," Impromptu de Salon. Op. 76 (G). A kind of arpeggio study in the style of Blumenthal's well known "La Source."

Egghard, Jules. "Les Chants du Peuple." "Mélodies Autrichiennes" (F). Two very well-known popular airs are here transcribed in an effective manner.

Egghard, Jules. "Chanson du Chaudronnier," Morceau caractéristique. Op. 124 (G minor). A simple and unpretentious piece with a badly chosen title.

D'Ourville, Léon. "Forget-me-not," Gavotte (F). Written by an experienced hand; very popular.

D'Ourville, Léon. "Shepherd's Song," Pastorale (A). A good task for strengthening the memory.

D'Ourville, Léon. "The Prisoner of Chillon," Song without words (E flat). Very simple.

Dorn, Edouard. "Operatic Fantasias"—Guillaume Tell (Rossini), Martha (Flotow), Masaniello (Auber), Il Trovatore (Verdi), La Figlia del Reggimento (Donizetti). In as far as the construction, length, manner of treatment, and degree of difficulty chosen by the arranger is concerned, these *pot-pourris* may be taken *en bloc*. The popularity they have attained is a guarantee that the general public was satisfied.

Dorn, Edouard. "National Airs"—"Robin Adair" (Scotch melody), "The Minstrel Boy" (Irish melody), "Home, Sweet Home" (English?—really Neapolitan melody), "Happy England" (English airs), "Dreams of Wales" (Welsh airs). All these are arranged in a brilliant and effective manner.

Dorn, Edouard. "Vivat Regina," Marche Loyale (C). An effective march movement.

Dorn, Edouard. "Bright Eyes," Mazurka (E flat). Cheerful and brilliant.

Dorn, Edouard. "Happy Thoughts," Caprice à la Valse (A flat). Written in a popular style.

Dorn, Edouard. "Silvery Peals" (F major); "Gondolina" (G major); "Good Words" (E flat), Romance expressive; "Eventide" (C major); "Glittering Spray" (C major); "Daisy Chains" (F major); "Break of Morn" (A flat); "Up With the Lark," Chant Matinal (F major); "White Lilies," melody (G major); "Sweet Hope," Pensée Mélodique (B flat major); "Sunny Smiles," Romance variée (E flat major); "Snow Pearls," Caprice (G major).



All and each of these twelve pieces will be found effective, and of very moderate difficulty.

## STEP IV.

*Döhler, Theodor.* Tarantelle (G minor). Op. 39. There are only a few tarantelles which obtained a world-wide reputation—Auber's Tarantelle in the "Muet de Portici" (*Masaniello*), that of Rossini in his "Soirées Musicales," that of Heller in A flat, and the present one by Theodor Döhler, who might be called a disciple of Thalberg. Besides being a well-constructed, melodious, and highly effective piece, it is a capital study for playing octaves. It deserves to be warmly recommended.

*Bendel, Franz.* "Souvenir de Prague," Polka de Concert (E flat). May be recommended as a very brilliant and captivating drawing-room piece. The performer, in order to do justice to the piece, ought to have a very loose wrist.

*Bendel, Franz.* "La Cascade" (D flat). A very cheerful, elegant, and pleasing movement in  $\frac{3}{4}$  time. The part in G flat, page 4, requires force, but on no account any thumping.

*Bennett, William Sterndale.* Three Impromptus. Op. 12. No. 1 (D minor), slightly melancholy, and of tender, soft expression. No. 2 (E major), peaceful, quiet, and full of feeling. No. 3 (F sharp minor), of considerable difficulty. The performer must have a certain, reliable hand, and sufficient nerve. As a composition, No. 3 is decidedly the best of the set.

*Thalberg, Sigismund.* "Œuvres Choies." As Thalberg was unquestionably one of the greatest pianists, and did much to widen and vary the scope of pianoforte playing, his works possess an unusual interest for the student. The present volume contains twelve distinct pieces:—"La Cadence," Impromptu en forme d'Étude (A minor). The beginning requires a perfect *staccato*, and the subsequent variation (page 2, last line) must represent the turn in its greatest perfection—brilliant, clear, and round. "Le Trille," Étude from Op. 26. The name "Trille" is not given by the author, but has been added by the editor in order to point out the character of the piece and its necessary representation. The student will soon find that the chief difficulty he has to contend with, is the gaining of complete independence of the fingers of the right hand, but the left hand also comes in for its share of unpleasantness. "Ondine" (from Op. 26) is a highly effective piece. The melody ought to be brought out with distinctness—a round, full, and mellow tone; whilst the arpeggios, divided between the hands, have to be performed with the greatest evenness, softness, and pliability; indeed, they almost represent the graceful folds of a fine veil. "La Petite Roue" (from Op. 26). Of great use, but also of great difficulty. "Andante" (D flat), Op. 32. If the term "academical" is here admissible, it certainly would fit this "Andante," for it is smooth and perfect in form, thoroughly correct, finished with the greatest care, but cold and conventional, like all academical productions. No one will deny that it is an exceedingly useful piece for practice. Fifty years ago it was the "Cheval de Bataille" of many virtuosi, but in our present day the public would miss that certain spicy, eccentric, and sensational character which alone arrests now any attention. "Les Arpèges" (from Op. 26, No. 12). This is an arpeggio study of the first order. Towards the end, the performer has to show great energy and an almost inexhaustible power of touch. "La Babilarde" (E major, also from Op. 26). An excellent *staccato* study; requires utmost distinctness and neatness. "Marche Funèbre" (B flat minor). This is the Funeral March generally used in Austria for military funerals. Its strains are simple, solemn, and most appropriate.

"Romance et Étude (in A, Op. 39). The Romance must be played strictly *legato*, whilst in the Étude the melody is entrusted to the little finger. The whole composition requires large hands. "Mi Manca la Voce." Quartett from the opera *Moses*. In this transcription the aim of the performer must be to bring out the distinct voice parts (soprano, alto, tenor, and bass) with the proper tone-colour, and to keep up a subdued accompaniment. "Thème Original et Étude." Op. 45 (A minor). This is one of Thalberg's best and most celebrated pieces; indeed it is, up to the present day, unrivalled as a study for repeating the notes. Schumann, otherwise not a great admirer of Thalberg, gave a very favourable and laudatory account of this work, of which the melody itself is charming and fascinating, and the technical manipulation not only very original, but also highly effective. "Valse Mélodique" (G major). Cheerful, at times whimsical, but throughout fascinating.

*Jensen, Adolph.* "Innere Stimmen" ("Voices from Within"). Op. 2. Five numbers. This early work of the highly-talented, but too short-lived, composer met with an unusual success at its first appearance. No. 1, "Tidings from Coming Spring" (G major). A soft, cheerful, and genial expression greets us. No. 2, "In the Twilight" (B flat minor). Gloomy, earnest are the chords—an almost sinister passion, somewhat suppressed and withheld, sounds from this music, which is at times relieved by brighter and softer harmonies. No. 3, "Humoreske" (E flat). Highly interesting and original with regard to rhythmical expression. No. 4, "Woodland" (F major). A splendid hunting-scene—fresh, healthy, vigorous, and beautifully animated. No. 5, "Silent Love" (F sharp). Although it is somewhat contradictory to express a silent love with musical sounds, it does not take away any of the beauties of this sincerely expressed piece.

(To be continued.)

## MORITZ ROSENTHAL AND EUGEN D'ALBERT.

(FROM AN OCCASIONAL CORRESPONDENT.)

ON my arrival in Berlin last week I found that the two pianists whose names figure above were both giving recitals, the one on Wednesday, the second on Thursday. But, being on other pleasure bent, I resolved to attend their second concerts on the following (this) week. I am not particularly tempted by a pianoforte recital; I have attended many, and, in fact, may say that I have heard all the famous players who have visited London during the last ten or twelve years. But I was specially curious to hear d'Albert, who already as a boy showed signs of promise, and everyone I met seemed wonderfully enthusiastic about Rosenthal. On Wednesday, January 18th, I went to the fine hall of the Singakademie to hear the latter. The programme was a disappointing one: there were three pieces in which the player would have an opportunity of displaying his technique, and the remainder of the programme consisted of Chopin's Sonata in B minor, and one or two of his shorter pieces, and an "Aria" of Schumann's, which turned out to be the short slow movement from that composer's F sharp minor sonata. The Chopin Sonata is not a good test piece, but, being the best to hand, I listened with all ears. From the beginning it was evident that the player was perfect master of the keyboard: the difficult passages were rendered in an exceedingly brilliant manner. The player has fine wrist action, and a good touch. The slow movement was carefully played, but the

tone lacked warmth. The same thing was perceptible in the Schumann piece. Well, now for the virtuoso music. First, there was the great Organ Sonata in A minor: it is the fashion to give these transcriptions, and what can't be cured must be endured. The pianist played in such a delicate, refined, and intelligent manner that I felt he ought to be forgiven. Brahms's "Paganini" Variations was the next show piece. Some of these variations are very interesting, but the greater number are written for the glorification of great pianists. The performance was full of fire and brilliancy. The third was Liszt's "Don Juan" Fantasia; I have heard Rubinstein and Sophie Menter play this awful piece, and Herr Rosenthal's rendering reminded me much of that of the great Russian pianist. I have nearly forgotten a matter of apparently small moment, but one which specially attracted my notice: the hall was crowded, and I never witnessed a more attentive audience—I felt that I was among a truly musical people. But a change came o'er the spirit of my dream: the pianist was playing his Chopin selection of short solos, and after one the enthusiasm rose to fever height; but the piece, though marked Chopin, was not really that composer's, but one of the Chopin-Liszt Chants Polonais: the Liszt tinsel seemed to please more than Chopin's delicate embroideries.

On the following evening Eugen d'Albert's programme was more interesting. There was a Beethoven Sonata, the first bar of which he was playing just as I entered the Salle Bechstein. It was the one in E flat (Op. 31, No. 3). The only fault about the reading was that it seemed a trifle over-studied in places; otherwise it was thoroughly sound, and the technique was flawless. The player had commenced his recital with a Bach transcription, which, judging from the applause as I ascended the staircase, had given great satisfaction. Brahms was represented by his Variations on a Handel theme, and they were delivered with marked intelligence and such earnestness that the sound was at times unpleasantly hard. But now came the supreme moment of the evening. Beethoven's Sonata, though interesting, cannot fully display the powers of a great player, but for that purpose nothing can be better than Schumann's Fantaisie in C, Op. 17. As for technique there is enough to satisfy the heart's desire of the boldest pianist: Eugen d'Albert, like many an illustrious predecessor, had to make up in vigour for what his rendering of the coda of the second movement lacked in clearness. The reading of the rest of the work was extremely interesting, but the attempt to emphasize the sentiment of certain passages was a mistake. And now the pianist, having conquered Bach, Beethoven, Brahms, and Schumann, and played in excellent style some short solos of Chopin, finished up with Liszt. The Petrarcha Sonett in D flat is affected, and I would rather not say what I think of the "Napoli" Tarantelle. But it was brilliantly played, and the public enjoyed it and applauded furiously.

#### LETTER FROM LEIPZIG.

THE directors of our theatre, always on the look-out for attractive novelties, lost no time in securing Leoncavallo's opera, the *Bajazzi*, which, some of your readers may have heard, almost rivalled *Cavalleria Rusticana* when originally produced in Vienna. There is a great similarity between the two works. Both deal with scenes of rustic life, and both play about the same length, although Mascagni's opera is in one act and the *Bajazzi* in two. In both stories there is an unfaithful wife, a deceived husband, and a heartless seducer. The abandoned mistress of *Cavalleria* is replaced in the *Bajazzi* by a second dupe of a lover. In Leoncavallo's opera the curtain is dropped at the end of Act I., but it goes up again after a short intermezzo, and

the opera has evidently been conceived and designed as a one-act piece. There is a great resemblance between the two operas in the introductions (regularly constructed overtures are apparently discarded by the young Italian school) which usher in the action of both works. Mascagni's introduction is interrupted by a serenata sung behind the scenes, Leoncavallo breaks off his with a prologue, which Tonio has to sing before the curtain. So far, resemblances between the libretti and the acting arrangements of the two works. With regard to the music, it must be admitted that both composers possess in a remarkable degree the power of emphasising strong situations with highly appropriate music. Passionate and stirring utterances abound in both operas. The instrumentation is so rich that the solo vocalists are obliged to exert an unusual amount of physical force uninterruptedly; otherwise they would not be heard. Frequent reminiscences of Verdi and Wagner occur in both works. Leoncavallo has one advantage over Mascagni in that he never lets down his melodies to the operetta level. A very fine performance of the opera was given, chief honours among the soloists falling to Fräulein Mark, Herr Merkel, and Herr Schelper.

The Gewandhaus concerts next claim our attention. At the tenth concert Mozart's Symphony in C, and three parts of Rubinstein's *Moses* (conducted by the composer), were the chief items of the programme. There is much to admire in Rubinstein's colossal work, with its charming oriental colouring and many other beauties, but on the whole we think it is spoilt by so-called realistic effects. The *crescendo* and *decrescendo* of thunder, for instance, are very exactly imitated; but we doubt whether such procedure does not exceed the limits of true art. Scattered through the work, moreover, are not a few plagiaristic blemishes; the theme of the chorus, "Manna, manna," being almost note for note the same as that of "Freude, schöner Götterfunken," from Beethoven's Ninth Symphony. *Moses* is a very difficult work both for chorus and orchestra, but so well did the members perform their task that the composer could not refrain from praising their admirable work. The soloists, who also acquitted themselves well, were Frau Dr. Wilhelmy, Herren Schelper, Leideritz, Kaufmann, and Trautermann. The work was very enthusiastically received by the audience, the composer being again and again recalled to the platform.

At the eleventh concert the "Pastoral" symphony from Bach's *Christmas Oratorio*, and Bizet's suite, "Roma," were performed. The latter did not fail to create a very favourable impression. It is full of charming ideas, and has been most brilliantly scored by Massenet. The orchestra, too, did full justice to the work, which even in its original dress has found much favour with amateurs all over the world. Beautiful as the work is, there seems in it little that is suggestive of its title, if we except the last movement, labelled "Carnaval." One could not help contrasting this with Berlioz's "Carnaval Romain," which was very recently given here; and I need scarcely say the comparison was all in Bizet's favour. The instrumental soloist at the concert under notice was Herr Concertmeister Schradieck, of Hamburg. He played in masterly style the "Scotch Fantasia," by Max Bruch, and the Romanza and Finale, from Gade's "Concerto." Herr Schradieck formerly resided in Leipzig, where he was well known, so that it is needless to say he was accorded a warm welcome. Herr Emil Goetze, a tenor vocalist of high repute, sang an air from *Lohengrin* excellently. He was less successful in his other contributions.

The twelfth concert opened with Bach's Toccata and Fugue in F major (organ), played by Herr Homeyer. The organist spoiled this composition by taking too quick a tempo, whereby the work was deprived of the grandeur which is its leading characteristic. Dr. Joachim, the world-famous violinist, appeared at this concert, playing Mozart's Concerto in A and a newly-published Capriccio, by Gade. The orchestral accompaniments to the latter are from the accomplished pen of Professor Reinecke. Dr. Joachim's other contributions were Schumann's "Gartenmelodie" (with orchestral accompaniment) and a Bourrée and Double, by Bach. The choral selections rendered on the same occasion by the Thomaner Choir were Hauptmann's "Sanctus" and "Benedictus," from his mass in G minor, and miscellaneous part-songs. Herr Bernhard Richter,

son of Dr. E. T. Richter, the former Thomas Cantor, conducted, and the choir acquitted itself very well under his direction. Beethoven's Symphony in C minor brought the concert to a conclusion.

Of other concerts we have only space for passing mention. One given by the boy pianist, Raoul Koczalsky, attracted considerable attention, as likewise did the recital of Herr Moritz Rosenthal, whose phenomenal execution and slender intellectual equipment have both been several times referred to in these columns.

Herr Romanoff, a baritone singer of ability, who gave a vocal recital, assisted by Fräulein von Cölln, was heard to great advantage in songs by Löwe, Rubinstein, and Reinecke. The lady, also a vocalist, obtained her greatest success in Brahms' "Von ewiger Liebe" and Reinecke's "Barbarazweige."

#### OUR MUSIC PAGES.

WE present our readers this month with Strelitzki's "Second Valse Mélancolique," a piece which will, without doubt, find acceptance amongst many, on account of its simple and pleasing motives. It is one of those pretty examples of this writer's style, which bids fair to become a popular piece.

#### Reviews of New Music and New Editions.

*New Rhythmical Scale and Chord Studies for the Training of both Hands, suitable to Players of all Grades, for the Violoncello.* By LOUIS HEGVESI. (Edition No. 7,772; net, 3s.) London: Augener & Co.

MANY able works on technics have been written for the piano, the voice, and the violin, and now we have something similar for the violoncello, thoroughly comprehensive and exhaustive in its method, and at the same time original in its treatment, evidently the result of much thought, and long experience in the study of this noble instrument. To commence with, we have the major and minor diatonic scales in all keys written out in whole notes for beginners, followed by no less than eighty-one rhythmical examples with great variety of bowing, showing how these scales may be practised. Under Section II. we find major and minor diatonic scale passages in single notes, octaves, thirds, and sixths; chromatic scales; arpeggi of single and double notes on the major and minor triads, augmented triad, triad with passing notes, and the chords of dominant and diminished sevenths; chords; and occasionally scales in harmonics. The author begins with the key of C major, then C minor, passing through all the keys, giving the scale studies, etc., in the order just mentioned. The novelty of the work consists in the immense variety of bowings and rhythmical figures which present themselves to the scholar as he proceeds through the different keys. The author, who, we may mention, is Professor at the Cologne Conservatoire, advises the student to invent other rhythmical examples in the manner shown, but the average student will probably find sufficient here to keep him busy. The concluding Section III. has scale studies through three octaves, with four different bowings to each, and daily scale studies through four octaves. Altogether, this is a most valuable contribution to the repertoire of studies for violoncello, and deserves the highest commendation.

*Practical School for the Violin.* By E. W. RITTER. Book VIII. (Edition No. 7,610h; net, 1s.) London: Augener & Co.

WE have now come to the sixth and last part of this violin school, containing three books of scales, with exercises

and duets in the first position. The first book of this part, which we have before us, begins with five pages of major and minor scales, and arpeggi on the tonic triads written out through two octaves, in quavers, to be practised with three different bowings. Then follow scales in whole notes with second violin accompaniment, a finger exercise to acquire velocity, and two or three melodious duets in each key, the latter by J. von Blumenthal, and one by Campagnoli (Polonaise). At one point a list of suitable studies and pieces is given, so that the student need not confine himself to the study of this school alone.

*Classical Violin Music of Celebrated Masters of the Seventeenth and Eighteenth Centuries.* Edited and arranged for violin and pianoforte by GUSTAV JENSEN. Sonate X. (G minor) (Edition No. 7,425; net, 1s.) and Sonate XIII. (D major) (Edition No. 7,427; net 1s.) by G. F. HANDEL. London: Augener & Co.

THE excellent work done in the bowing, fingering, marks of expression, etc., of the violin part, as well as the effective arrangement of the piano part, is well calculated to meet with the approval of every teacher. To play from such an edition as this gives confidence to the student as he goes along, everything is so clearly indicated. Shakes and embellishments are written so as to leave no doubt as to their mode of execution, and, in fact, nothing has been forgotten. The sonatas themselves are classics which should be numbered in the repertoire of every violinist along with those of Corelli, Leclair, and Tartini.

*1te Sonate für Violine und Piano, in D moll.* Von MAX Reger. Op. 1. (Edition No. 7,535; net, 2s.) London: Augener & Co.

WE have read this Sonata through several times, and were much impressed with the cleverness of its harmonic progressions, especially in the first movement, which is a mass of chords from beginning to end, but we must admit that after labouring through this movement, we are very poorly paid by the result. The composer adopts a perfectly free style of writing, and to us it seems altogether too vague, in fact when we reached the end we felt somewhat bewildered. The second movement, a Scherzo, written in the usual form, is light and tuneful, and in point of clearness is the best of the four movements. It reflects a totally different mood. The Adagio commences with a broad, expressive subject, well harmonised, but after the first two or three pages we are unable to follow the composer in his treatment of the subject. The same may be said of the finale, marked *Allegro appassionato*. The pianoforte part is difficult, and contains all that is of interest in the work, the violin part being quite ineffective. If this is the first work of a young composer, although it is very pretentious, we should be sorry to discourage him, for it shows in the main decided ability, but we venture to recommend him to try the older and simpler sonata form to commence with.

*Morceaux pour Piano.* Par ANTON STRELITZKI. No. 31. Prélude en si bémol mineur. No. 32. Valse Scherzo en LA bémol majeur. No. 32. Deuxième Valse Mélancolique en LA mineur. London: Augener & Co.

OF the three pieces under notice, the Prélude is the most brilliant and the most useful. It is marked *Vivace appassionato*, and although only a short piece of four pages, offers some good material for exercising the fingers. Regarded in this light, it would have been of service to finger a few of the passages. The Valse





ten. - ten - tan - do ten. cantabile ten. ten.

dolciss. p mp

ten. ten. ten. ten.

ten. ten. ten. ten. ten.

ten. ten. cresc. ten. ten.

mf espress. ten.

rallent. dolce p ten.

mp ten. ten. ten.

ten. ten. ten. ten.

mp mf espress. ten.

ten. ten. ten.

First system of musical notation. Treble and bass staves. Treble staff has notes with slurs and dynamics: *ten.*, *dolce*, *mp*, *ten.*. Bass staff has notes with slurs and dynamics: *ten.*, *ten.*.

Second system of musical notation. Treble and bass staves. Treble staff has notes with slurs and dynamics: *ten.*, *p*, *mf*, *ten.*. Bass staff has notes with slurs and dynamics: *ten.*, *ten.*. Above the treble staff, the text *ral - len - tan - do* is written.

Third system of musical notation. Treble and bass staves. Treble staff has notes with slurs and dynamics: *a tempo*, *ten.*, *mp espress.*, *ten.*, *ten.*. Bass staff has notes with slurs and dynamics: *ten.*, *p dolciss.*.

Fourth system of musical notation. Treble and bass staves. Treble staff has notes with slurs and dynamics: *ten.*, *dim*, *ten.*, *rall.*. Bass staff has notes with slurs and dynamics: *ten.*, *ten.*.

Fifth system of musical notation. Treble and bass staves. Treble staff has notes with slurs and dynamics: *a tempo*, *pp dolce*, *ten.*, *p*. Bass staff has notes with slurs and dynamics: *ten.*, *ten.*.



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a harmonic accompaniment. Dynamics: *mf espress.* (mezzo-forte, espressivo). Markings: *ten.* (tenor) above the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a harmonic accompaniment. Dynamics: *mf espress.* (mezzo-forte, espressivo). Markings: *ten.* (tenor) above the treble staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a harmonic accompaniment. Dynamics: *p* (piano). Markings: *dolce* (dolce) above the treble staff, *ten.* (tenor) above the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a harmonic accompaniment. Dynamics: *mp espress.* (mezzo-piano, espressivo). Markings: *ten.* (tenor) above the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a harmonic accompaniment. Dynamics: *p* (piano), *dolciss.* (dolcissimo). Markings: *ten.* (tenor) above the treble staff, *ten.* (tenor) below the bass staff.

Scherzo is a very taking piece, but suggests well-worn themes. The Valse Mélancolique (see "Our Music Pages") is pretty, and much the same in style as former valse movements by this composer. They are all, as we have grown to expect from this writer, very effective and not difficult.

*Paquita, Feuillet d'Album.* Par W. H. SQUIRE. London: Augener & Co.

THIS is an easy piece of a light and pleasing character, affording some practice in simple running passages and arpeggi, though exhibiting little that is new in its subjects or their style of treatment. It will probably be found useful as a teaching piece in schools.

*Une Idée.* Morceau pour piano. *Ballade* pour piano. Par LANDON RONALD. London: Augener & Co.

THESE are two exceedingly well-written salon pieces; they are of moderate difficulty, and far above the average in point of merit. The first, which the composer modestly names "Une Idée," is very graceful and pleasing, somewhat in the style of an *air de ballet*. The second, a "Ballade," quite in keeping with its title, is a more ambitious composition, and, although not strikingly original, is sufficiently so to deserve popularity. They both display a good knowledge of the resources of the instrument, and lead us to hope that we may hear more of the composer.

*Symphonies.* By JOSEPH HAYDN. Arranged as Pianoforte Duets by MAX PAUER. No. 3, in E flat major. (Edition No. 8,554c; net 1s.) London: Augener & Co.

IT will suffice to call attention to this the latest addition to Mr. Pauer's excellent transcription of Haydn's Symphonies. It is No. 10 of the original Salomon set.

*Dormi, Jesu (The Virgin's Cradle Hymn),* for voice, with violin or violoncello obbligato. BY A. C. MACKENZIE. London: Novello, Ewer & Co.

THIS song, from the pen of the esteemed Principal of the Royal Academy, is an expressive composition, sacred in character, with the words in Latin. Its harmonisation is fine, and shows the hand of a skilled musician. The voice part lies within the compass of an octave (E to E); and in order to give the proper effect intended by the composer, it will be found necessary always to have the violin or violoncello obbligato.

*The Scent of the Lilies.* Song by GERARD F. COBB. Words by ARTHUR RIGBY. London: J. and J. Hopkinson.

THIS song is one of those which remind us of many others, and is just the kind to suit the taste of most amateurs. It has a simple though rather affected melody, and its accompaniment is both easy and effective. It is published in two keys, D flat and B flat, the compass of the latter being from D to F. The words, by Arthur Rigby, are of a sentimental nature, and suitable for setting to music.

*Album of Two-Part Songs for Female Voices,* with pianoforte accompaniment. By ALFRED MOFFAT. Book II. (Edition No. 4,112b; net 1s.) London: Augener & Co.

THIS is the second instalment of the series, the first of which we noticed last month. Teachers will do well to take note of these little songs, which they will find worthy of their attention.

#### RECEIVED FOR REVIEW.

FROM—BREITKOPF & HARTEL: (*W. H. Spier*) "Musik als Trüsterin," for S. S. A. A., with Piano accompaniment; "Sonate in D," Piano.—A. CARY: (*R. E. Strickland*) "Song of the Miser."—FORSYTH BROS.: (*S. Kemp*) "Serenade," Song; (*A. Page*) "The Nymphs and the Goblins," for a Reader and Chorus of Trebles; (*N. von Wilm*) "A Musical Picture-Book," Nos. 1 to 12, Piano.—JOHN HEYWOOD: (*Dr. W. Spark*) "Immanuel," Oratorio.—J. & J. HOPKINSON: (*G. F. Cobb*) "Amongst the Roses," "Drawbacks," "The Scent of the Lilies," Songs.—MARRIOTT & WILLIAMS: (*Romeo*) "Marche Funèbre," "My Queen, Bridal March," Piano.—NOVELLO, EWER & CO.: (*J. W. Aldous*) "Casabianca," (*G. L. Allan*) "The Elements of Music," (*J. Barnby*) "Lord of the Harvest," Anthem; (*H. Blair*) "Harvest Tide," Cantata; (*E. German*) "Orpheus with his lute," Song; (*A. Gray*) "Arethusa," Baritone Solo, Chorus, and Orchestra; (*O. King*) "I will magnify Thee," Anthem, "Twelve Original Voluntaries," and Set, Organ or Harmonium; (*A. C. Mackenzie*) "Dormi, Jesu," (*G. C. Martin*) "Choir-Boy Training," "Christmas-tide Carols," and Series; (*W. G. McNaught*) "Popular Christmas Carols," 2-part; (*J. Stainer*) "Honour the Lord," Anthem, "Seven Songs," "Music in its relation to the Intellect and the Emotions," (*S. T. Spalding*) "While Shepherds were Abiding," Anthem; (*E. A. Sydenham*) "The Lord is my Light," Anthem, "Three Hymns for Christmas," (*C. Thorpe*) "Better for Both," Song; (*K. Tozer*) "Harvest Hymn," 4-part, "King Neptune's Daughter," Cantata for Female Voices; (*R. H. Turner*) "Abide with Me," (*H. W. Waring*) "At the Sign of the Golden Bell," Song; (*J. E. West*) "My mouth shall speak the praise," Anthem; (*C. L. Williams*) "The Chimes," Piano, "Original Compositions for the Organ," Nos. 153, 154, 155, 156, 157, 158, 159; Pianoforte Albums, Nos. 50, 51, 52, 53, 54, 55; "Violoncello and Piano Albums," No. 7, "Twelve New Carols for Christmas-tide,"—W. REEVES: (*Rev. T. H. Spinnay*) "The Advent Story,"—GEBRÜDER REINECKE, Leipzig: (*R. Oehme*) "Vier Lieder," (*M. J. Erb*) "Aubade-Valse," Piano.—RICHAULT ET CIE: (*F. Bufoletti*) "Suite en Sol mineur," Piano; (*C. Casella*) "O belle Nuit," Violoncello and Piano; (*A. Clausmann*) "4 Pieces," Piano; (*M. Clementi*) "Gradus ad Parnassum," edited by J. Phillip; (*Frères Collin*) "Berlioz's Valse des Sylphes," Mandoline; (*Z. Lacombe*) "Réverie," Violoncello and Piano; (*H. Leonard*) "24 Études Classiques," Violin; (*E. Lévèque*) "Étude Gymnastique," Violin; (*H. Litolf*) "Les Guelfes," Piano duet; (*E. Redon*) "Marche Hongroise," 2 Pianos, 4 hands; (*H. P. Toby*) "Canzonetta," "Souvenir du Pays," Organ or Harmonium.—SCHOTT & CO.: (*J. F. Borschitsky*) "Violoncello School,"—SHEARD & CO.: (*G. F. Cobb*) "Barrack-Room Ballads," Nos. 3, 4, & 5.—J. & W. SHEPHERD: (*C. J. Frost*) "At Even," "Jerusalem, my Happy Home," "Thy Will be done," Sacred Songs.—SIMPKIN, MARSHALL & CO.: (*Dr. W. Spark*) "Musical Reminiscences, Past and Present,"—STANLEY LUCAS & CO.: (*M. Bergson*) "An Evangel," Sacred Cantata.—WEEKES & CO.: (*A. T. Akroyd*) "Danse Neapolitaine," Piano; (*D. Bagot*) "To Sleep," 4-part Song; (*A. J. Caldicott*) "Sabot Dance," "The Whaler," Song; (*G. F. Cobb*) "Such is fame," "Thoughts and After Thoughts," Songs; (*Dr. Gawnlett*) "100 Tunes," (*J. E. Newell*) "Six Diversions," Nos. 1 to 6, 2 Violins and Piano; (*Rosetta O'Leary*) "She is far," Song; (*J. L. Roedel*) "When the Soldiers Pass," Song; (*A. Roesslyde*) "The Virginian Creeper," Song; (*E. Sauerbrey*) "Technical Studies in Double Notes," (*M. Travers*) "My Lady's Face," Song; (*G. Villa*) "Joys of Life," Song; (*S. Weekes*) "Jack's Letter," Song; (*J. Wodehouse*) "Classical Compositions for the Organ," Nos. 3, 4, & 5.—C. WOOLHOUSE: (*A. Barker*) "A Vision of Heaven," Sacred Song; (*H. C. Godfrey*) "Nocturne," (*N. Johnson*) "Idylle," Violoncello and Piano; (*W. Rea*) "To Spring," Chorus; (*M. Schrattenholz*) "Herceuse"; (*C. Thompson*) "Christmas," Sacred Song.

#### Operas and Concerts.

##### NEW OPERAS.

AT this season of the year Grand Opera is almost a dead letter. Sir Augustus Harris has, it is true, given a few day performances at Covent Garden, but anything in the shape of novelty, just at present, is out of the question. We must look for that amongst lighter productions. At the Shaftesbury Theatre, we have had a new comic opera, the libretto of which is by the popular comedian, Mr. Harry Monkhouse; the music being by Mr. Jakobowski. The opera is called *La Rosière*, and is as French

in style as in title. There is an attempt to rival the effervescent manner of Offenbach, but this is only partially successful, although the farcical incidents and the lively music gain the favour of the audience. Miss Marie Halton, Miss Violet Cameron, and Mr. Barrington Foote won the chief vocal honours, and the composer was to be credited with a happy vein of melody which, if not often rising above the commonplace in style, displayed freedom of treatment and musical ability worthy of a better plot and more flowing lyrics than were found in *La Rosiere*.

The latest new comic opera is *The Magic Opal*, produced at the Lyric Theatre. The libretto is by Mr. Arthur Law, and the music is composed by Señor Albeniz, hitherto known as a graceful pianist and composer for the pianoforte. The story told by Mr. Law is laid in Greece, and one of the heroes is a romantic brigand who hopes to win a maiden upon whom he has set his fancy by means of a magic opal ring. But the ring, passing into other hands than those intended, causes much confusion as well as amusement, all, however, ending happily. Although a simple story, it was effective, while the music of Señor Albeniz proved brilliantly successful because it combined artistic style, grace, and freshness, with a flow of melody admirably suited to the subject. Several of the songs were repeated, and the dance music was also charming. In fact, the Spanish musician met with such success that he is likely to be heard again in the same department of music. The concerted passages and the instrumentation also displayed great ability. Miss Ada Jenoure, as the heroine, sang and acted charmingly, and a new contralto, Miss Yohe, was very successful. Miss Susie Vaughan was also of great value in the opera, which will be sure to enjoy a long run.

#### HAYMARKET THEATRE.

A NEW feature connected with the production of plays at our principal theatres is too important in its influence on musical art to be lightly passed over. This is the practice most worthily inaugurated by Mr. Henry Irving, of having original music composed to illustrate the play. Mr. Tree, in producing the classical drama *Hyppatia*, founded on the late Rev. Charles Kingsley's historical novel, commissioned Dr. Hubert Parry to compose music suitable. He has done so with admirable results, and being present on the first night of the play, we can testify as to the increased effect produced in several of the scenes by the beautiful score Dr. Parry has written. The music accompanying the street scenes is very spirited and picturesque, and a glowing melodious march in a processional scene is quite an inspiration. The passages played during the incidents in which the heroine chiefly figures are graceful and descriptive and perfectly in harmony with the sentiment. It was creditable to the Haymarket orchestra and its excellent conductor, Mr. Carl Armbruster, that complete justice was done to Dr. Parry's charming ideas, and we congratulate the manager upon his happy choice of a composer so well qualified for his task, and still more gratifying is it to find an old practice revived—that of giving a first-rate composer a commission to write incidental music to an important play. Our composers may remember that some of the greatest musicians have set them the example. If there is no chance for a national opera, it is at least some consolation to find our native musicians making their way in the theatre. Professor Villiers Stanford has written the music for Mr. Irving's forthcoming production of Lord Tennyson's *Becket*, which is a play that presents many fine opportunities for the musician. It is to be hoped that other managers will adopt the plan, which would also tend to improve our theatrical orchestras, a boon that would be warmly appreciated by musical playgoers.

#### PHILHARMONIC SOCIETY.

THE Philharmonic sounds the note of preparation, let us hope, for a more peaceful season than the last. Musicians are a sensitive race; but they should sink their personal grievances before the shrine of St. Cecilia. Among the promises of the season are Dr. Hubert Parry's music to *Hyppatia*, which we have elsewhere commented upon. Mr. Frederick Cliffe's E minor symphony will be heard, and a "Border Ballad," *Helen of Kirkconnel*, by Mr. Arthur Somervell, is to be given; so that the Philharmonic will have a stronger list than usual of English compositions. In

foreign novelties, there will be the triple overture of Dvořák, a suite by Hans Hüder, and a symphony by Tschaiakowsky. There will be a long list of famous pianists, and an attractive selection of popular vocalists. The control of the orchestra will be in competent hands, as it will be undertaken by Dr. A. C. Mackenzie. We may be certain that the Principal of the Royal Academy of Music will strive to uphold the traditions of the Philharmonic Society, and we trust that, with a musician so estimable and so amiable at the helm, all will go smoothly.

#### SARASATE CONCERTS.

THE brilliant Spanish violinist gave a charming concert at St. James's Hall, on the 9th inst. There was an excellent orchestra, conducted by Mr. Cusins, and the chief solo of Señor Sarasate was the fine "Concerto No. 3," in D minor, of Max Bruch. At first this elaborate work for the violin did not catch the popular taste as other works by the same composer had done; but it was evident that upon this occasion the Concerto made a great advance in favour. This was, possibly, in some degree, owing to the brilliant playing of the solo. The Spanish artist was in splendid form, and gave a noble interpretation of the work. The adagio, a lovely composition with a continued flow of charming melody, is as beautiful as anything Max Bruch has written, and it was played to perfection. The orchestral accompaniments, which are full of interest, were rendered with finish and style, the band being conducted with great care and skill by Mr. Cusins. The orchestra delighted the audience by a most masterly interpretation of Grieg's "Peer Gynt." We have never but once heard this attractive composition go so well, and that was when the composer conducted it himself; Mr. Cusins kept the band judiciously subdued, and the effect was so good that the audience insisted upon the last two movements being repeated. The overture to "The Isle of Fingal," was also well played. Señor Sarasate also gave the Rondo Capriccioso of St. Saëns, in perfect style. His own composition was not especially striking, but it was exquisitely played. There was an enormous audience.

#### ROYAL CHORAL SOCIETY.

THE performance of Handel's *Messiah* on Monday, January 2nd, was a triumph for the choir. On the 18th, there was a novelty of more than ordinary importance—this was the Mass in D by Miss E. M. Smyth. The composition of sacred music on a grand scale is so seldom attempted by ladies that we are not surprised at the interest taken in Miss Smyth's Mass. The lady has attracted much attention, and Her Majesty the Queen and the Empress Eugenie have warmly encouraged the fair composer. Miss Esther Palliser, Madame Belle Cole, Mr. Ben Davies, and Mr. Watkin Mills were the soloists on this occasion. Miss Smyth had every advantage in the performance of the Mass; Sir Joseph Barnby as conductor, and the chorus and orchestra rendered the music with effect. But the great drawback was the mechanical character of the music. All the devices adopted by the great writers of sacred music seem to be familiar to Miss Smyth, but the Mass as a whole sounds laboured. There is nothing spontaneous in the music notwithstanding its ambitious character and the elaborate means employed. Occasionally, when the fair composer forgets for a time the machinery she employs to build up the music, and trusts to simple impressions she succeeds far better. For instance, in the "Benedictus," sung with charming grace by Miss Palliser, the impression made was far stronger than when the composer piled up with infinite labour effects which may have surprised but did not satisfy the hearer. The "Sanctus," sung by Madame Belle Cole, was heavy and laboured, and the "Agnus Dei," in which so many composers of sacred music have achieved their greatest successes, attracted little attention. Much discussion has arisen respecting the change of position adopted for the "Gloria." Miss Smyth placed it at the end of the Mass, but not with satisfactory results, and the Mass suffered by the change, for this movement is one of the best in the composition. The choral portions are, in some instances, massive and sonorous, proving considerable ability on the part of the composer to write for masses of voices, but the parts are somewhat forced for the sake of producing effect, and so also are the instrumental



accompaniments. The effect of the Mass is that of an attempt to produce a work under a heavy load of mechanical learning, and, therefore, the result is experimental rather than complete. A far better Mass will be likely when Miss Smyth discards a great deal of this cumbrous machinery and trusts to her natural inspiration. Her ideas are so overloaded at present with the knowledge she has acquired, that we can scarcely recognise them. Ladies have not hitherto reached great heights as composers, and we do not find in Miss Smyth the "Beethoven of the future." But to have gained so much musical knowledge and freedom in the treatment of chorus and orchestra indicates a vast amount of industry and capacity, and when the composer is contented with simpler forms of expression, and acquires greater strength in devotional music, it is possible that Miss Smyth may write sacred music which the world will appreciate more fully than the Mass in question.

#### INCORPORATED SOCIETY OF MUSICIANS.

ON January 2nd, the members of the Incorporated Society of Musicians opened their proceedings with a dinner at the Midland Hotel, St. Pancras. About two hundred ladies and gentlemen attended the dinner, which was a promising commencement, and was the preliminary to a Musical Conference honoured by the presence of such distinguished musicians as Dr. Mackenzie, Sir John Stainer, and others. Dr. Mackenzie gave an admirable address, in which he remarked on the tendencies of modern music, and was especially humorous in referring to the disposition of all modern composers to imitate Wagner. Dr. Mackenzie said they all tried on the "Wagner great-coat," regardless whether it fitted them or not, and, in consequence, some presented a rather eccentric appearance in the garment. Dr. Mackenzie warned the professors of music that since music was so much cultivated amongst amateurs, it was necessary for professional musicians to take higher ground, and become more artistic in their studies.

#### POPULAR CONCERTS.

THE Popular Concerts were resumed on Saturday, January 7th, with a Beethoven programme, but the effects of the holiday season were visible in the attendance, although the artists were of the highest mark. Lady Hallé and Sir Charles Hallé with Signor Piatti were the interpreters of the Trio in D, Op. 70, which proved one of the most enjoyable items; the famous Septet was another. Mme. Alice Gomez was the vocalist, and sang "A Memory," by Goring Thomas, and a song of Schubert admirably. The instrumental solo was the Sonata in A flat with the funeral march, which Sir Charles Hallé played with his accustomed refinement and technical mastery. On Monday, 9th, Schubert's lovely Octet was one of the chief attractions, but Lady Hallé, unfortunately, had a string break, which somewhat marred the effect. Mr. Frederick Dawson was brilliantly successful as solo pianist. He played the A flat Polonaise of Chopin in admirable style, and took part with Signor Piatti in the F major Sonata of Beethoven. Miss Louise Phillips was the vocalist, and acquitted herself admirably in songs of Brahms, Godard, and others. On Saturday afternoon, Mozart's Quartet in D minor opened the programme. Mdlle. Clotilde Kleeberg was the pianist, and played Bach's "Chromatic Fantasia," and took part with Lady Hallé and Signor Piatti in the Saint-Saëns' Piano-forte Trio, Op. 18. This excellent work, which had not been heard for a great many years, gave great pleasure to the visitors, especially as it was so admirably rendered. Lady Hallé charmed her hearers with the "Adagio Appassionata" of Max Bruch, a fine solo and finely played by the distinguished violinist. Miss Jessie Hudleston, a clever pupil of the Guildhall School, sang, but under the disadvantage of a cold. At the concert of Monday, January 16th, Schuman's Quartet in A minor was one of the items; also the "Kinderszenen" for the pianoforte was included. The Sonata in F major by Porpora, for violoncello, and Goetz's Piano-forte Quintet in C minor, were interesting works, the performers being Lady Hallé, Mdlle. Kleeberg, MM. Ries, Straus, Reynolds, and Piatti. On Saturday afternoon, the 21st, Schubert's beautiful Octet was repeated, the executants being Lady Hallé, MM. Ries, Straus, Egerton, Paersch, Wotton, Reynolds, and Piatti; Mr. Plunket Greene was the vocalist.

On Monday, 23rd, Beethoven's Septett was repeated for the last time this season.

#### MISCELLANEOUS MUSICAL ITEMS.

LOVERS of comic opera will rejoice to hear that Sir Arthur Sullivan and Mr. W. S. Gilbert will be shortly associated once more in the production of a new opera for the Savoy Theatre. Mr. Gilbert has already chosen the subject of his plot, and will this spring join Sir Arthur Sullivan at Monte Carlo to agree as to the working out of their ideas. The production of *Ivanhoe* at Berlin will be another interesting event; for this representation the composer has made some alterations not greatly affecting the score, but intended to give greater breadth to the dramatic effect. Mr. Cowen has, unfortunately, not been so successful as could have been wished in Italy. The once famous "Land of Song" hardly sustains its former reputation in operatic matters. The younger Italian composers, as, for example, Mascagni, seek their reputation away from their native land, and the successful vocalists are tempted by the salaries of Russia, France, and England. When Mr. Cowen reached Genoa, where he expected to produce his last opera, he found matters in a very unsatisfactory state. The vocalists had little voice and less style; they appeared to be feeble in their dramatic conceptions of character, and, in fact, the entire condition of the Genoa opera was such that Mr. Cowen was unwilling to venture a work on which he had expended so much time, labour, and thought, and accordingly he has gone to Milan to ascertain if there is a better chance in that city. It is with regret and even humiliation that we refer to this state of things. It was hard that the beautiful theatre, where Mr. Cowen hoped to have produced his work, is now a music hall, and doubly hard that, with the prospect of having his work produced in Italy, the composer should feel that his reputation would be imperilled if he allowed the opera to appear under such unfavourable conditions. Signor Folli has returned from his colonial tour, and goes out with Madame Albani's party in the provinces. M. Jean de Reszke has been troubled with the relaxed throat which has caused him such frequent inconvenience. Madame Patti has been delighting the visitors to Nice by appearing in *La Traviata* and the *Barbiere*. In the latter opera her singing was pronounced as excellent as ever. In Gounod's *Roméo et Juliette* she was also greatly admired. Dr. Hubert Parry's *Job* has been heard for the first time in London, at a concert of the Highbury Philharmonic Society. We are glad to find the Wind Instrument Chamber Music Society making progress; the fifth season is announced, and the second concert was given at St. James's Hall on the 13th inst.

#### Musical Notes.

THERE is not much to record of the doings at the Grand Opéra last month. The *Cid* of M. Massenet, which originally had no very great success, has been revived with Mmes. Caron, Bosman, and MM. Saléza and Plançon. Mme. Richard also has been induced to return to her old place, and made a very successful *rentrée* as Amneris in *Aida*. A short engagement has also been made with the De Reszkes; the tenor, after some delay, due to indisposition, appearing as Roméo on the 18th ult. in the 100th performance of Gounod's opera; the basso sang a few days earlier, in *Les Huguenots*. M. Bertrand finds the compulsory cheap Sunday performances result in a serious loss, and desires to recoup himself by raising the prices on the Saturday, but it is doubtful whether the Minister will permit this.

AFTER many troubles and postponements, *Werther* was at length produced at the Opéra Comique on the 16th ult., eleven months after its first performance in Vienna last February. The delay has mainly been due to difficulties with the tenors; the first, M. Gibert, after several rehearsals, failed to satisfy the composer, and was replaced by M. Delmas, who, however, was so unwell that he in

turn had to be replaced by M. Ibos. The cast was: Charlotte, Mlle. Delna; Sophie, Mlle. Laisné; Werther, M. Ibos; Albert, M. Bouvet. The performance, conducted by M. Danbé, was entirely satisfactory, and on the first night was received with great favour; but there seems reason to doubt whether the style of the music is such as to captivate the taste of a Parisian audience, and one is inclined to suspect that *Werther* will be more appreciated in Germany. The success of Mlle. Calvé as Carmen is mainly for the actress: vocally, she is less satisfactory, and mars her performance not only by capricious changes of tempo, &c., but by even seeming to dictate to the conductor before the audience. Another revival of interest is that of Mozart's *Zauberflöte*, a work which M. Carvalho loves to produce. In the cast Miss Sybil Sanderson, as Queen of the Night, took the chief honours; Mlle. Simonnet being the Pamina; M. Clément, a young tenor of promise, Tamino; and M. Nivette, Sarastro.

GENEVA witnessed the production of *Werther* at the end of December—thus anticipating the French capital.

THE new Théâtre Lyrique, under the management of M. Detroyat, was to be inaugurated on the 25th January with the new opera of M. Messager, *Mme. Chrysanthème*.

AMONG late novelties at the minor Parisian theatres are *Miss Robinson* (at the Folies-Dramatiques), music by L. Varney; *Lysistrata*, with incidental music by Dutacq, at the Grand Théâtre; *Boulton d'Or*, a *fantaisie lyrique* by M. Carré, for which M. Gabriel Pierné has written a rather important score (Nouveau-Théâtre); and *Sainte-Genève de Paris*, "a mystery" in twelve tableaux, for which MM. Claudius Blanc and Leopold Dauphin have composed the music.

AT the Concerts du Conservatoire, Beethoven's Mass in D was performed on January 8th and 15th, with Mlle. E. Blanc, Mme. Boidin Puisais, MM. Vergnet and Auguez as soloists. The new *chef d'orchestre*, M. Taffanel, conducted an excellent performance. M. Colonne remains faithful to Berlioz, and has produced his *Enfance du Christ* at two concerts. On the 15th he introduced "*La Mer*" *Esquisses symphoniques*, by Paul Gilson, which attracted so much notice last year at Brussels. M. Lamoureux has taken a trip to St. Petersburg and Moscow, where he conducted concerts mainly of French music. During his absence M. Chevallier acted as his deputy in Paris, except on the 8th and 15th January, when M. Vincent d'Indy conducted his *Chant de la Cloche*, a remarkable work, which was first performed in 1888, but which has not been heard for some time.

THE new piano trio of Saint-Saëns was performed in December, at the first séance of MM. Philipp, Loeb and party. It is in no less than five movements.

M. BOURGAULT-DUCOUDRAY has in hand a new opera entitled *Bretagne*, some extracts from which made a great impression at a concert at Nantes.

M. SAINT-SAËNS has gone off again to Algeria, to work at the unfinished *Bruneilde* of the late Ernest Guiraud, which he has undertaken to complete. He will return to Paris in the spring, and will proceed thence to America, where he is to conduct concerts at the Chicago World's Fair.

A ONE-ACT opera, *Yolande*, words and music by M. Albéric Magnard, was produced at the Théâtre de la Monnaie at Brussels on December 27, without making much impression.

AT the Berlin Hofoper, the *Bajassi* (*I Pagliacci*) of Leoncavallo is extremely successful, and is even outstripping the *Cavalleria*: indeed, it seems to be the most successful novelty of the past year. On January 13, August Enna's Danish opera *Die Hexe* was brought out and received with the utmost favour. The libretto is not

considered to be well arranged from Fitger's play, but the power and beauty of the music triumph over this defect. The performers were, Frau Pierson (the Witch, Thalea), and Frl. Dietrich (Almuth), Herren Rothmühl, Sylva, and Bulss, as Edzard, Xaver, and Lubbo. Dr. Muck conducted an admirable performance.

THE production of new operas at Kroll's Theatre is continued with almost feverish activity. The departure of Siga. Bellincioni and Sig. Stagno having put an end to Italian performances, German works have taken their place, and the three novelties (rather quasi-novelties, for they have been performed elsewhere) are *Der Schwur* (The Vow), by Wilhelm Reich (December 29), *Oberst Lumpus*, by Rehbaum (January 9), and *Margitta*, by Meyer-Helmund—the song-writer (January 12). None of the three is of any particular importance, and the last-named border on the trivial. From April 18 to the end of the year, forty-eight operas were produced, including seven novelties: in popularity the *Freischütz* heads the list with fourteen performances.

THE health of Dr. v. Bülow seems to have broken down, and a period of absolute retirement and rest has been judged necessary. It is hoped, however, that the great pianist and conductor will before long be restored to his normal state. Herr Mottl is conducting the Philharmonic concerts at Berlin in his place: and at the sixth concert (January 9), Mme. Teresa Carreno D'Albert played Mr. D'Albert's new piano concerto in E (Op. 12), the composer conducting. Herr Lessmann speaks of the work as a masterpiece, and the best composition its author has yet produced. On the 12th at his own concert he played another new work—a piano sonata in F sharp minor, and in four movements; the last of which is said to be a magnificent fugue.

THE production of *I Rantzau* at the Vienna opera-house has been by no means a great success. Dr. Hanslick, a warm admirer of Mascagni, speaks very coldly of the music, and condemns the libretto outright. "Two or three movements," he says, "show an undiminished talent, but along with these there is much that is insignificant and tedious; there are obvious reminiscences of Verdi and of Mascagni's former works, dramatic commonplaces and emotions coarsely painted, which exercise a depressing influence."

TO the delight of the Viennese, Johann Strauss has returned to the field of the operetta. His new work, *Fürstin Ninetta*, produced at the Theater an der Wien on January 10, is quite in his old style, and had the old success; even the Emperor being present to congratulate the composer. The libretto by Julius Bauer and Hugo Wittmann is very amusing, and all the fun was well brought out by an excellent performance.

MME. MATERNA ceases to be a regular member of the Vienna Hofoper, but will give a few performances each year as *Gast*. Frau Klafsky, from Hamburg, has been invited to take her place in the regular company, and has sung on trial: but the Viennese, though greatly admiring her talents, miss the powerful voice of Materna.

HERR ANTON BRUCKNER's new symphony (the eighth) in C minor was produced in December at the fourth Philharmonic Concert, and took an hour and a half in performance, this one item forming the whole programme. The Viennese, at least those of them who are Brucknerites, seem to have greatly appreciated this heavenly (?) length, for the composer had a most triumphant reception at the close, and was overwhelmed with applause and laurel-wreaths.

IT is known that Herr Oesterlein, the founder of the Richard-Wagner Museum at Vienna, had received offers for his collection which would, if accepted, have caused

it to be lost to Germany for ever. An arrangement has now been entered into with a committee at Leipsic, whereby the owner binds himself not to sell it before April 1, 1895, and fixes the price at which it is to be bought at 90,000 marks (£4,500). Steps are to be taken at once to try and raise the amount and secure the invaluable collection for some town library or museum. Bayreuth, Munich, and Leipsic suggest themselves as the towns where it would be best placed.

ON January 1st the Leipzig *Signale* entered on its 51st year of publication, having been during the whole of this period conducted by the same editor, and published by the same firm. Excepting the *Neue Zeitschrift für Musik* (founded by Schumann), it is the oldest of existing German musical periodicals.

PROFESSOR MAX PAUER (of Cologne) with Leonhard Wolff (violin), and Jacques Rensburg (violoncello), is giving a series of popular concerts of chamber music at Bonn, which are very successful, as indeed they deserve to be. Herr Pauer is also giving two piano recitals at Cologne. At the Opera they have produced Bizet's *Djamileh*, *L'Amico Fritz* (in German), and Reinthaler's *Küchlein von Heilbrunn*. At the Gürzenich Concerts the great choral work of F. Hégar, *Manasse*, was finely performed, and made a great impression. Bruch's *Feuerkreis*, Saint-Saëns' A minor symphony, and Smetana's symphonic poem, *Vltava*, have also been in the programmes.

THE young prodigy pianist, Raoul Koczalski, completed his eighth year on January 3rd, having been born in 1885—though some persons profess to believe him two years older.

THE late Henry Litolf has left a completed opera on a grand scale—entitled *King Lear*.

PROFESSOR ALBERT BECKER, conductor of the Domchor of Berlin, was elected Cantor of the Thomaskirche at Leipsic, in place of the late W. Rust; but by special desire of the German Emperor, he has declined the post, and will remain in Berlin.

BARON PERFALL, Intendant of the Hofoper of Munich, has received permission to leave his post for six months, and Herr Possart will act as his deputy. It is feared that this implies the Baron's retirement before long, which would be deeply regretted, for his management has been most excellent.

THE "Cid" of Peter Cornelius has just been produced at Mainz, the composer's birthplace.

CHABRIER'S *Gwendoline* is one of the many French operas which are far better known out of France than in it. It was received with very great favour at Düsseldorf on January 6th.

HANDEL'S *Messiah* was performed at a Conservatoire concert at Brussels the week before Christmas—according to the original score—under the direction of M. Gevaert. So it is said—but was it *exactly* according to the original, or only a little more so than usual? It had not been sung there for nearly twenty years (!)

THE *Gazzetta Musicale di Milano* gives a list of eighty-one new Italian operas produced last year. The most important of these are by Mascagni, Leoncavallo, Giordano, Franchetti, Catalani, and Cilea. Four of the eighty-one are parodies of the *Cavalleria*.

THE season at La Scala opened with Franchetti's *Cristoforo Colombo*, which does not seem to have inspired any great enthusiasm. It is evidently too long and lumbering for these days of passionate one-act pieces. Nothing of interest need be expected till the production of *Falstaff*, which will have a specially chosen cast, very different from the ordinary company, which is by no means strong.

CONSIDERING the present condition of the big Italian theatres, it is not at all surprising that Mr. Cowen should have been compelled to withdraw the production of his new work, *Signa*, from the Carlo Felice Theatre at Genoa. The names of the artists given in the prospectus are those of almost unknown performers, nor is the state of affairs such as to justify the engagement of a really good company. It is to be feared that Mr. Cowen will find it difficult to get a company to his mind anywhere in Italy—in present circumstances.

AT Naples also operatic affairs are not prosperous. Many of the best orchestral players have deserted the San Carlo for theatres where light operas pay better; and the great opera house can give nothing more important than *L'Amico Fritz*, Donizetti's *Maria di Rohan*, and ballets.

AN enterprising impresario has been found to open the San Carlo at Lisbon, and a very good beginning was made on December 31st with Wagner's *Lohengrin*, given after an interval of ten years. The parts of Lohengrin, Elsa, and Ortrud were in good hands (Sig. Masini, Mmes. Therese Arkel and Amelia Stahl) and the result was a triumph.

DIE MEISTERSINGER has been welcomed at Turin. A perfect musical *entente cordiale* seems to be established between Italy and Germany, for whilst the works of Wagner are spreading to all the chief towns of Italy, the operas of young Italian composers are being produced all over Germany. Surely happy results must follow.

MME. PATTI has been playing at Nice as Juliet and Rosina, and at Monte Carlo as Gilda and Valentina. Mme. Sigrid Arnoldson has also appeared at Monte Carlo as Dinorah and Carmen.

SIG. LEONCAVALLO is said to be engaged on a sort of operatic trilogy of the period of the Renaissance. The three parts are: I. 'The Conspiracy of the Pazzi'; II. Savonarola; III. Cæsar Borgia. There is also a talk of producing an early work of his—"Tommaso Chatterton"—at Treviso. This should be of interest to Englishmen.

SIG. CAPOCCI, the distinguished composer and organist of St. John's Lateran, Rome, will visit London, and probably Birmingham, in the early part of April, to give some organ recitals.

THE fiftieth anniversary of the production of Glinka's *Ruslan and Ludmila* was celebrated at St. Petersburg and in many other Russian towns on December 9th by performances of the work. In the capital city a deputation of the chief composers of Russia presented a splendid wreath to Mme. Schestakof, the surviving sister of the composer.

TSCHAIKOWSKY'S new opera, *Iolanthe*, together with the ballet, *Nussknacker* (or *Casse-Noisette*), was produced at St. Petersburg on December 20th. The opera appears to have been less appreciated than the ballet-music, which was received with enthusiasm. The opera was produced in a German version at Hamburg on January 3rd, and apparently with more success than in its birthplace. The libretto is founded on the Danish drama of H. Hertz, *King René's Daughter*.

A FRENCH professor has invented an instrument which ought to make piano and violin duets popular, as by it every pianist is enabled to be also his own violinist. The performer plays the piano with one hand and the violin with the other.

THE preliminary prospectus of the Philharmonic Society promises an interesting season. Among the artists who will appear are Mlles. Kleeberg and Wietrowetz, Mme. Melba and Miss Macintyre; Messrs. Otto Hegner, Slivinski, Sapellnikoff, and, it is hoped, Paderewski,



Mr. W. Hess, Herr Jul. Klengel, Mr. N. Salmond, and Mr. Santley. The works to be given include Mr. Cliffe's new Symphony and Dr. Stanford's fourth (the Irish), with probably one by Tchaikowsky; selections from the music to *Henry VIII.* and to *Hyppatia* by Mr. German and Dr. Parry, a suite "Summer Nights" by Hans Huber, a ballad (orchestral) "Helen of Kirkconnell" by Arthur Somervell, and overtures by Dvořák, Rheinberger, Smetana, Dr. Mackenzie, and Sir A. Sullivan. A number of classical works will of course be included. Altogether a thoroughly satisfactory scheme, which Dr. Mackenzie may be trusted to do his utmost to carry out satisfactorily.

A LITTLE while ago the authorities of the Royal College of Music sent a talented scholar of the institution, Miss Ethel Sharpe, to complete her musical education by a year's study on the Continent. *Le Ménestrel* tries to throw ridicule on the study of music in this country by representing that the young lady has been sent on a special mission to collect information calculated to develop and improve the art of teaching the piano. Thus is history written in some French journals, and unfortunately very many continental papers have copied this absurd paragraph.

DEATHS.—Theodor Hentschel, Kapellmeister at the Hamburg Stadttheater, composer of several popular operas (*Des Königs Schwert*, etc.): b. 1830 (some say 1838), d. Dec. 19. Talazac, the popular tenor of the Paris Opéra Comique, died on Dec. 26, at the age of 39. He created the tenor rôles in a large number of the chief works produced of late years, as in *Manon*, *Lakmé*, *Jean de Nivelle*, and *Le Roi d'Ys*. Frau Henriette Kriete-Wüst, who died on Dec. 13, was the original Irene in Wagner's *Rienzi*, and was the last survivor of the original cast. Two other very famous vocalists have died during the past month: Carl Hill, the admirable baritone of the Schwerin Opera House, and one of the very best Wagner-singers ever known. He was the first Alberich at Bayreuth in 1876, and sang in London in the Wagner concerts at the Albert Hall in 1877. He died Jan. 12, at the age of 52. The other well-known singer was Mme. Otto-Alvsleben, for many years a popular operatic artist, lately at Dresden, where she died on Jan. 13, aged 52. She sang a good deal in London some years ago. The wife of Herr Rheinberger, who, under the name of Fanny von Hoffnäs, wrote the words of many of her husband's vocal compositions, died on Dec. 31. On Jan. 18 Julius Eichberg died at Boston, U.S. Born at Düsseldorf, June 13, 1824, he early settled in America, and did much for music there. He became the most distinguished violin teacher in the States, was director of the Boston Conservatory of Music, and besides writing much violin music, he produced four comic operas, the earliest of which, *The Doctor of Alcantara* (Boston, 1862), had enormous success. Mr. John Boosey, the well-known publisher and founder of the popular Ballad Concerts, died at Ealing on Friday, Jan. 13, at the age of 61. Edward Simms, organist of St. Michael's, Coventry, founder of the Coventry Choral Society, died there on Jan. 15, within a month of the day when he would have reached the age of 93. He is said to have been the music teacher of the great novelist, Miss Mary Anne Evans, known to the world as George Eliot. Other deaths on which we cannot dwell at length are those of Ferd. Lavainne (d. Jan. 7), honorary director of the Lille Conservatoire, and a once well-known composer. August Riechers, a famous maker and repairer of violins, who enjoyed the esteem of Joachim and Sarasate, and other great fiddlers; D'Hack, a popular French *chansonnier*; Carl Bial, pianist, and Giuseppe Anzoletti, once an esteemed Italian violinist.

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